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ART TRADES SUPPLEMENT.

ANSWERS TO CORRESPONDENTS.

YORKVILLE, ILL., May 9, 1893.

TO THE DECORATOR AND FURNISHER:

You were so kind in replying to my letters of inquiry, that I venture to address you once more. You have, no doubt, forgotten, but when I wrote you last I was living in San Antonio, Texas, and there was no opportunity there to study decorative art, at least, I found none. My object in writing to you now is to ask if you will give me a list of a few books which I should read first in regard to house decoration and designing.

I expect to be at the World's Fair for several weeks. In what department could I get the most help in regard to that line of work? I hope you will forgive my intrusion, and that you will find time to answer this.

Thanking you for your kindness, I am,
Sincerely,
MARY M. HOWE.

Answer—Replying to yours of the 9th inst, there are several schools in New York where you may learn various branches of decorative art. For example, there is the New York School of Applied Design for Women, at 200 West 23d St., New York, who advertise with us, wherein you can obtain instruction in wall-paper, carpet and furniture designing if you wish to become a designer for such branches of manufacture. If your tastes lie in the direction of artificial work, John W. Van Oost, of 19 East 16th St., New York, will teach you repoussé brass work and wood carving.

The New York Trade Schools and the Pratt Institute, in Brooklyn, teach fresco painting, but we do not know of any decorative firm that will accept young lady pupils to learn the art of decoration in all its branches. We know of one decorator in the city who is meditating the establishment of a school of this description, wherein he will teach the theory of art and mural decoration, form and color in design, and the proper selection of carpets, curtains and draperies, together with the principles to be observed in the selection of furniture, pictures and bric-a-brac, so as to have harmonious interiors.

A school of this kind is badly needed. We believe that a school of interior decoration exists in Philadelphia, but do not know just what branches of the subject the school teaches.

The best method of obtaining a full and correct knowledge of the theory of decoration is to become a subscriber to THE DECORATOR AND FURNISHER. Every possible idea on the subject that it is possible to convey by means of type and illustrations, is given our readers, and anyone thus fortified with a correct knowledge of the subject can become very expert as a decorator by spending a short time in some practical decorative establishment, to obtain a knowledge of the subject from practice.

THE WATTS DE GOLYER CO.

We have the pleasure of announcing another victory for the De Golyer Varnish in the Second year's, varnish tests, made under the auspices of the Master Painters and Decorators National Association.

The report at the Cleveland convention this year is even more conclusive than at St. Louis in 1892, by reason of the greater number of varnishes tested; and, out of forty-two makes of varnish exposed to the weather at Boston and Detroit, the highest award for Durability and General Excellence

"No. 1" in "Class A" is given to the De Golyer No. 1. A Exterior Rock Finish.

This confirmation of the 1892 Verdict thoroughly establishes the leading position of the De Golyer Rock Varnish as the most durable of all makes, domestic or foreign.

W. G. HITCHCOCK & CO.

In the line of unwarranted regrets, the following curious specimens are presented to our readers:

[From *The Dry Goods Chronicle* of April 20th.]

"In view of this, it is a matter of greatest regret than otherwise, to learn that the Lyons Silk and Tapestry Company (W. G. Hitchcock & Co., agents), are about to go out of the business. The company have decided it best to turn their mill at Paterson, N.J., upon the production of silk dress fabrics and ribbons. They have achieved a notable position as manufacturers of high-class upholstery goods, and but for this change of policy on their part, the new season's showing would doubtless be even stronger and more attractive than it promises."

[From the *Retailer and Jobber*, April, 1893.]

"The Lyons Silk and Tapestry Co. will turn their looms upon the production of ribbons and broad silks, a field which they think more promising than that of upholstery fabrics."

We are assured by Messrs. W. G. Hitchcock & Co., that both of the above statements are unwarranted, and are fabrications made out of whole cloth. The firm will show, during the coming season, a larger and stronger line of patterns than they have ever offered before.

MRS. BLANCHARD.

THE painted tapestry business carried on by Mrs. Blanchard, of this city, has been removed to 326 Fifth avenue, between 22d and 23rd streets, the entire second floor being occupied by the above business. A magnificent reception-room has been fitted up with Mrs. Blanchard's choicest tapestries, with a view of showing the possibilities of these important mural decorations.

One of the panels is a new design representing spring, the subject being a girl in floating robes, reaching up to the flowering branches of a tree. The panel is surrounded with silk plush hangings of a wine color, which bring the panel into bold relief. Another panel represents a Flemish interior, which is very suitable for a dining-room. It is mounted with olive plush, decorated with old pink and gold mouldings. Other tapestry panels represent 18th century cavaliers, surrounded with relief mouldings.

A portion of the apartment has been fitted up as a cosy corner, in which the draperies, upholstery material and wall decorations are all in painted or dyed tapestries, representing the various purposes to which these fine materials can be applied. A panel representing Sappho is a new design, the poetess being seated enveloped in flowing blue draperies. There is another spring idyll, the subject being a girl seated on a flowery knoll, and there is a Watteau panel for mantel drapery.

Mrs. Blanchard not only furnishes wall panels, but also panels for screens, and furniture panels of all kinds. One very useful feature of painted tapestry decoration is the facility with which it can be removed from one place to another. It is an ideal portable decoration for summer cottages, as the panels can be simply rolled up and carried anywhere, with a minimum of trouble and expense. While the usual practice is to affix the panels to the walls, a very charming variation of this idea is to have the panel

hang as a kakemono, with a painted border to enrich its appearance. In this way the decorations can be hung upon the wall like a map, and they impart a sense of warmth, softness and color to an apartment, which it is impossible to obtain by any other means.

It would appear from the great demand that now exists for such decorations that the day of the framed picture will soon depart, its place being occupied by the more appropriate tapestry painting, which, in addition to its artistic qualities, has great furnishing power.

Mrs. Blanchard extends a cordial invitation to her many country friends to visit her when in the city, as she has many choice bargains on hand that are sure to be appreciated by her customers.

WILLIAM E. UPTEGROVE & BRO.

A gold is the king of metals, so mahogany is the king of woods. There is an air of elegance of artistic effect and gentle breeding in mahogany, which, allied to its other qualities of warmth of color and glory of figure, easily place it ahead of all other woods for the purpose of the cabinet maker. It grows more splendid with age, and this gives an increasing satisfaction that may safely be contrasted with the dullness of other woods, which, though pleasing at first, deteriorate, rather than improve. Although mahogany adds to the value of a private residence, or public building, it costs but little more than other woods, and certainly costs no more to work. It stands climate better and is as durable as any other wood we possess.

The valuable properties of mahogany were first noticed by the carpenter on board Sir Walter Raleigh's ship in 1595. Some years ago mahogany was designated as St. Domingo, and Bay wood, or Bay mahogany, from the Bay of Honduras in Central America. St. Domingo mahogany, however, exists only in name, the original growth having long since been utilized, only the stunted second growth being received here now. The Central American wood having been debarred by reason of its softness, light weight, and characterless markings, and the St. Domingo being virtually extinct, it became a matter of discovery where else to find this wood. The island of Cuba furnishes a durable quality of small-sized wood hard and of good texture, suitable for small pieces of work; but it is from the vast forests of Mexico that the great markets of the world are supplied with the bulk of the best mahogany. The finest Mexican mahogany is called Frontera—Frontera being the shipping place for the best grades of this wood, and large quantities of Frontera mahogany, which is hard and beautiful in texture, are being regularly imported by the firm of Messrs. Wm. E. Uptegrove & Bro., whose mahogany mills are at the foot of East 10th St., New York City. These gentlemen wish us to call attention to the fact that mahogany, in proportion to its great merits, compared with other woods, is not an expensive wood, and that they are prepared to supply mahogany of the best qualities at a low price. The firm have a reputation for fair dealing, and their facilities for procuring mahogany in its native country, joined to their appliances for reducing it to lumber have so improved, that its cost compares favorably with our own domestic hard wood.

THE AMERICAN DECORATIVE CO.

THE American Decorative Company, of Boston, not only manufactures a beautiful and very popular line of moderate priced wall decorations, but it has

THE DECORATOR AND FURNISHER.

recently begun to import and offer to the trade a superb and most artistic assortment of high-class goods called "Venetian Leathers," which reproduce in high relief some of the finest examples of the antique hand-embossed veritable leathers, which old world palaces can show. These magnificent goods are treated in colorings and with a surface which perfectly imitates the tones and even the texture of old leather, though the same patterns may be had at a lower price, in white, for decoration upon the walls. In spite of the high excellence of these goods, the prices are very reasonable and the expense of decorating a library, hall or dining-room with them would not be more than that of a fine quality of paper. The assortment of patterns in this country at present is limited, but will be increased from time to time.

used that method or process years ago. In England it is done that way; but we don't get exactly so fine an effect. I have also used it several years ago in this country." B says to the inventor's agent, "show us how it is done, it is patented, you run no risk." He gets a copy of the patent and the practicability of the thing is shown him. The simplicity of the method surprises him. He then takes advantage of the description of the machine, mixture, or patented process, and gradually works himself up to the idea that he can use it with impunity. "A patented article or method cannot be used with impunity." Our patent laws are to encourage inventive genius. It is a legal grant, signed and sealed by the government to the inventor, his assigns and administrators, for the exclusive use for a term of seventeen years. And if his patent is of any

or any part having been known, or used in any foreign country before his invention, or discovery thereof, if it has not been patented or described in any printed publication.

2nd. Mr. Justice Story intimates with regard to antecedent experiments of others: "That our law would go as far as the English doctrine, which allows an inventor to know and use the antecedent experiments of others, in perfecting his invention. The English law is that experiments not brought to completion, or conducted to a full result, will not vitiate the patent of a more successful person in the same line, though he avail himself of the knowledge gained by his predecessor."

3rd. Curtis on Patents states:

"It is not the particular machine, or apparatus by which the new application is to be made available, but it is the new application itself of certain known substance or agents to produce a particular result."

4th. Chief Justice Marshall states clearly:

"Any change in an instrument employed by which a new result is produced, or an old result produced in a more economical or beneficial manner, is the subject for a patent."

The statute of limitation is liberal; suits for infringements can be brought long after the expiration of a patent.

5th. Patent Law, Sec. 4921.

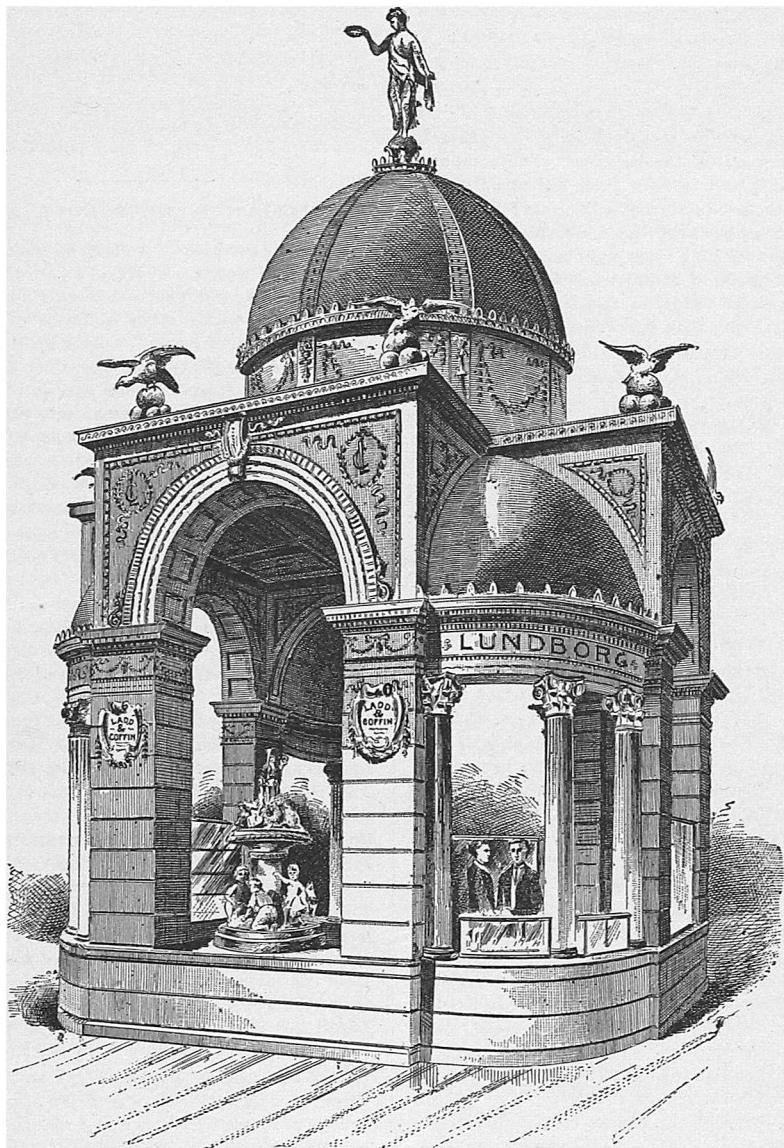
"The several courts vested with jurisdiction of cases arising under the patent laws, shall have power to grant injunctions according to the course and principal of courts of equity, to prevent the violation of any rights secured by patent, on such terms as the court may deem reasonable; and upon a decree being rendered in any such case for infringement, the complainant shall be entitled to recover, in addition to the profits to be accounted for, by the defendant, the damages the complainant has sustained thereby, and the court shall assess the same, or cause the same to be assessed under its direction. And the court shall have the same power to increase such damages in its discretion, as is given to increase the damages found by verdicts in actions in the nature of actions of trespass upon the case." The way is open and clear; there is no case we know of to compel the inventor to bring suit at any particular time, or at a time inconvenient to himself, he should notify infringers when known. A patent without merit is never infringed, and no truly honorable person will appropriate the property of others.

A patent under our law or the law of England, for a useful invention is not of a monopoly in the sense of the old common law. It is the grant by the government to the author of a new and useful invention, or improvement of the exclusive right for a term of years of practising that invention which becomes the property of the public on the expiration of the patent. The inventor exposes the fruits of his study and experiments to the public through his patent specifications, in consideration of which he is granted a license or patent.

DECORATIVE NOTES.

A BOUDOIR bedroom has the walls covered with a soft greenish-blue paper, the woodwork being a peculiar shade of yellow that forms a delightful harmony with the walls. The curtains are turquoise serge, with frilled ones of sunshiny muslin beneath. The floor is covered with a blue carpet with soft gold border, and a yellow cretonne decorates the bed. The furniture is old Chippendale, dark, and inlaid with satin-wood, and there is a Duchess dressing table. The pictures in the walls are sunny memories of scenes visited by the occupant. In one is a Cairo donkey, and another is a painting of some gaily clad Indian girls.

A WANT of the knowledge of the value of color causes many an opportunity to be missed in a decorative way. A room in which wall-paper, cretonne, curtains and carpet are all of the same kind of design, wearsies the eye with its monotony. The same patterns being observable in every direction, are hostile to the repose that is obtained from



LUNDBORG'S PERFUMES EXHIBIT IN MANUFACTURERS' BUILDING, COLUMBIAN EXPOSITION. CONSTRUCTED AND DECORATED BY THE LINSPAR DECORATING CO., 45 BROADWAY, NEW YORK.
W. B. TUBBY, ARCHITECT.

INVENTORS' RIGHTS.

WITHIN the last decade several patents of undenied merit have been issued from the U. S. Patent Office for decorative purposes. From inquiries made of us, there seems to exist an incorrect conception of the legal nature of a patent privilege. It is apparent that erroneous ideas prevail in regard to our patent laws, and it is also evident that infringements occur more frequently than people suppose. There are a set of thieves, who knowingly appropriate the lawful property of inventors, screening themselves under their own ignorant arguments. For instance, A says "I have

merit the inventor certainly has his licensee's, who have paid the patentee for right of use, and he certainly ought to protect them, all in his power, from the thieves in the profession. A patentee should not be timid in asserting his rights. He is not obliged to answer all the ignorant arguments put forth by A or B. The inventor ought to be posted, and undoubtedly is as to the law.

1st. Rule 27, U. S. Patent Law.

If it appears that the inventor at the time of making his application (for a patent) believes himself to be the first inventor, or discoverer, a patent will not be refused on account of the invention, or discovery,

Decorative Fabrics.

Spring, 1893.

Our Spring importations of select upholstery are now ready for inspection. All the late designs and colorings in the prevailing styles of decoration are represented.

**Brocatelles, Silk Tapestries,
Damasks,
Plushes, Light Silks, Velours,
Novelties in Lace Curtains,
French Cretonnes in a great variety of
design and coloring.**

The Oldham Mills Soft Drapery Silks and Damasks.
Inexpensive fabrics in complete assortment.
Samples, Drawings, and Estimates on request.

W. & J. SLOANE,
Broadway, 18th and 19th Sts.,
New York.

masses of plain, rich color here and there. The curtains and table covers should be plain in such a room, and the carpet, though pleasantly repeating the tones of all else, should have a plain centre, calculated to bring out the different beauties of the furniture, the decorations and hangings, and not striving to match them.

In such a fidgety room as that referred to, the lady of the house, if presented with a settee in a rich plain color, will usually object to its plainness, and declare that it does not match the room. Her idea is to see if she cannot get a bit more of the brocade and cover it, whereas the only thing to be done is to see that the color of the plain covering repeats one or other of the colors in the room, without any design thereon.

FREDERICK PARSONS.

MR. FREDERICK PARSONS, a well-known decorative artist, of Newport, England, in search of a wider sphere of usefulness, has located himself in Boston and will in future associate himself with American Industrial Art. For many years he has been a tasteful exponent of English Advanced Decorative Art, having been favored with a very varied experience both in Belgravia (London), and in Wales. Mr. Parsons graduated as a practical decorator with the fashionable Belgravian firm of Frederick Arthur. During this period, when such commissions as the British Embassy (St. Petersburg), the Premier's official residence (Downing Street), and the Ball-room and Marble Hall (Buckingham Palace) were in hand, Mr. Parsons enjoyed exceptional opportunities of familiarizing himself with the highest development of English interior decoration.

As a writer upon the subject of decoration, he has achieved high distinction, having contributed to most of the journals, including *Furniture and Decoration*. Mr. Parsons' field of practical work during the past few years has been in Wales, where the usual wide variety for provincial work—churches, chapels, theatres and local residences—now bear evidence of his popularity as a colorist and designer.

We welcome Mr. Parsons to America, a country in need of such decorative pioneers, and he has our best wishes for his success.

LITERARY NOTICES.

No book published within the past decade has been received with such enthusiasm by the press and the reading public as the "Goddess of Atavabar" or the story of a trip to the Interior World, by William R. Bradshaw, editor of THE DECORATOR AND FURNISHER. The following are a few of many hundred similar opinions of the press as to this extraordinary work.

"A WORK of dazzling originality.—*The Brooklyn Eagle, N. Y.*

"BRADSHAW's ingenuity and inventiveness are apparently limitless."—*Charles Scribner's Sons Book Buyer.*

"NEW, fresh, original, mysterious, startling."—*Home Journal, New York.*

"UNHEARD of and startling situations."—*Spy, Worcester, Mass.*

"BRADSHAW possesses a genius that rivals the best imaginative writing extant."—*The Times, Louisville, Ky.*

"WILL make the most venturesome reader catch his breath."—*The Sunday Call, Newark, N. J.*

"BRILLIANT, thrilling, intense."—*Norfolk Landmark, Va.*

"CREATIVE fiction of the greatest power."—*Wilkesbarre Record, Pa.*

"FLOWERS which think."—*Evening Telegram, New York.*

"INGENIOUS and imaginative to the highest degree."—*Chicago Inter-Ocean.*

"One of the most tremendous efforts of the imagination put forth by any writer."—*Rochester (N. Y.) Democrat and Chronicle.*

The book is published by J. F. Douthitt, 286 Fifth avenue, New York. It contains 320 pages and has 44 original illustrations by seven well-known artists. It is bound in cloth, with full gold stamping. Price, \$2.00.

BOOKS FOR

Architects, Artists, Designers and Decorators.

The following Books will be sent, postage paid, on receipt of price. Address,

THE ART-TRADES PUBLISHING & PRINTING CO., 132 Nassau Street, New York.

Polychromatic Ornamentation,

By A. Racinet. Containing innumerable designs in all styles of ancient and modern historic art. In two series.

First Series contains 100 plates in chromo-lithography. Price, \$40.00.

Second Series contains 120 plates in chromo-lithography. Price, \$53.40.

A Grammar of Ornament,

By Owen Jones. Containing 112 colored plates in vivid colors, representing the various styles of ornament. Price, \$35.00.

Specimens of Architecture and Sculpture,

By M. A. Raguenet. In 20 volumes. Price, each volume, \$4.00.

Ornamental Treasures,

A popular collection of 85 colored plates, illustrating the Egyptian, Assyrian, Greek, Roman, Pompeian, Chinese, Japanese, Indian, Persian, Arabian, Moresque, Turkish, Celtic, Byzantine, Middle Ages, Italian, French, and German Renaissance, and the styles of the 17th and 18th centuries. Price, \$8.00.

Figure Ornaments in the Cupola and Halls of the Imperial Court Museum of Natural History at Vienna.

In two series, each containing 28 plates and portfolio. The figure sculpture in this work is of commanding elegance. Price, each series, \$8.70.

Nature in Ornament,

By Lewis F. Day. Containing 123 full-page plates and 192 illustrations in the text, showing examples of decorative treatment of motives from nature in all styles of decorative art. Illustrated by Egyptian temple sculptures, Assyrian wall decoration, Coptic embroidery, Chinese porcelain painting, Hindoo stone carving, Painted stuffs from Peru, Greek scroll ornament, sculptures and mosaic, Gothic traceries, Celtic interlacings, Heraldic ornament, Mohammedan wood carving, Rococo scroll carving, Pompeian wall painting, Persian carpets, Tudor carvings, Italian bronzes, Japanese diapers, Sicilian silk patterns and modern designs in silks, cretonnes, wall-papers, carvings, etc., etc.

248 pages. 12mo. Cloth. Gilt. Price, \$5.00.

Text Books of Ornamental Design,

By Lewis F. Day. No. 1, *The Anatomy of Pattern* (35 full-page illustrations); No. 2, *The Planning of Ornament* (38 full-page illustrations); No. 3, *The Application of Ornament* (42 full-page illustrations). Bound in cloth. In one volume. Price, \$4.50.

Lessons in Decorative Design,

By Frank G. Jackson. Mr. Jackson is the second master in the Birmingham Municipal School of Art. This admirable work has been prepared to assist students in their early decorative attempts by showing them the constructive origin of ornamentation, and the profuse illustrations make clear the guiding principles and orderly methods that underlie true decoration of every kind. It is an admirable work. Price, \$3.00.

Das Möbel,

By Messrs. E. Lambert and A. Stahl, architects. An illustrated history of fash-